

*Supplement*

*March 23, 1912*

# *THE PUBLISHERS' WEEKLY* *BOOK REVIEW*



*From*

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LONELY  
LAND"*

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Novel*

*By the  
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CARY"*

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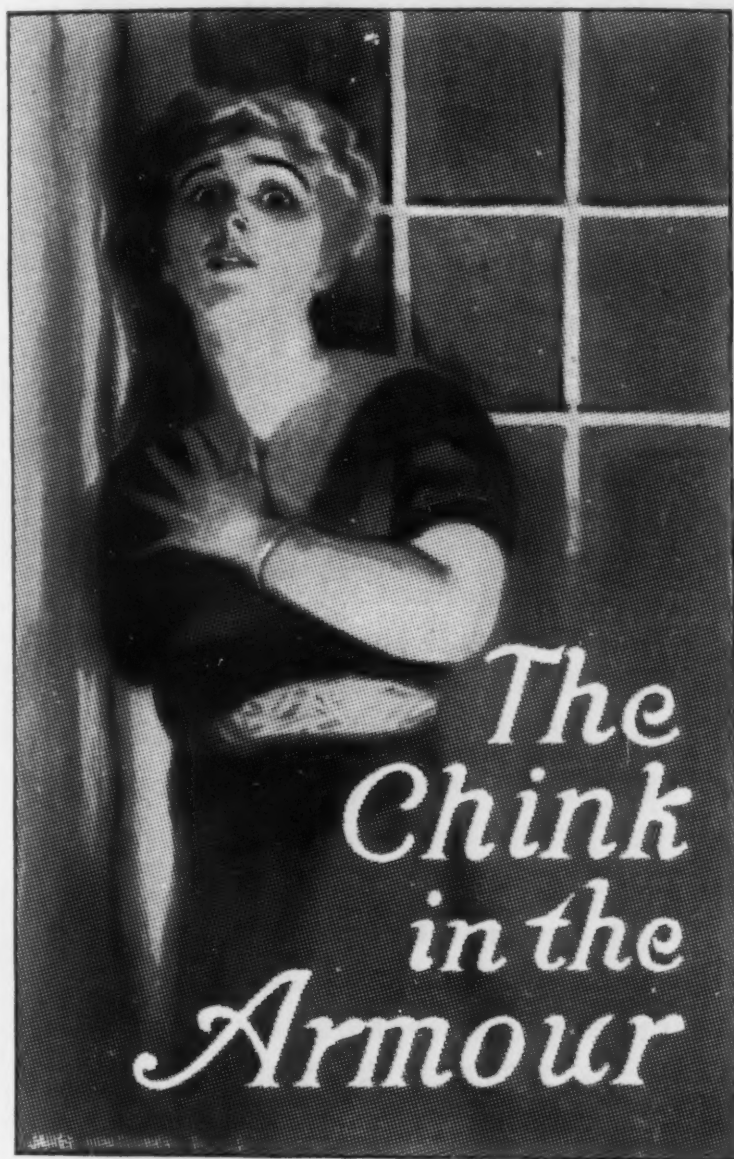
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# THE PUBLISHERS' WEEKLY

## BOOK REVIEW

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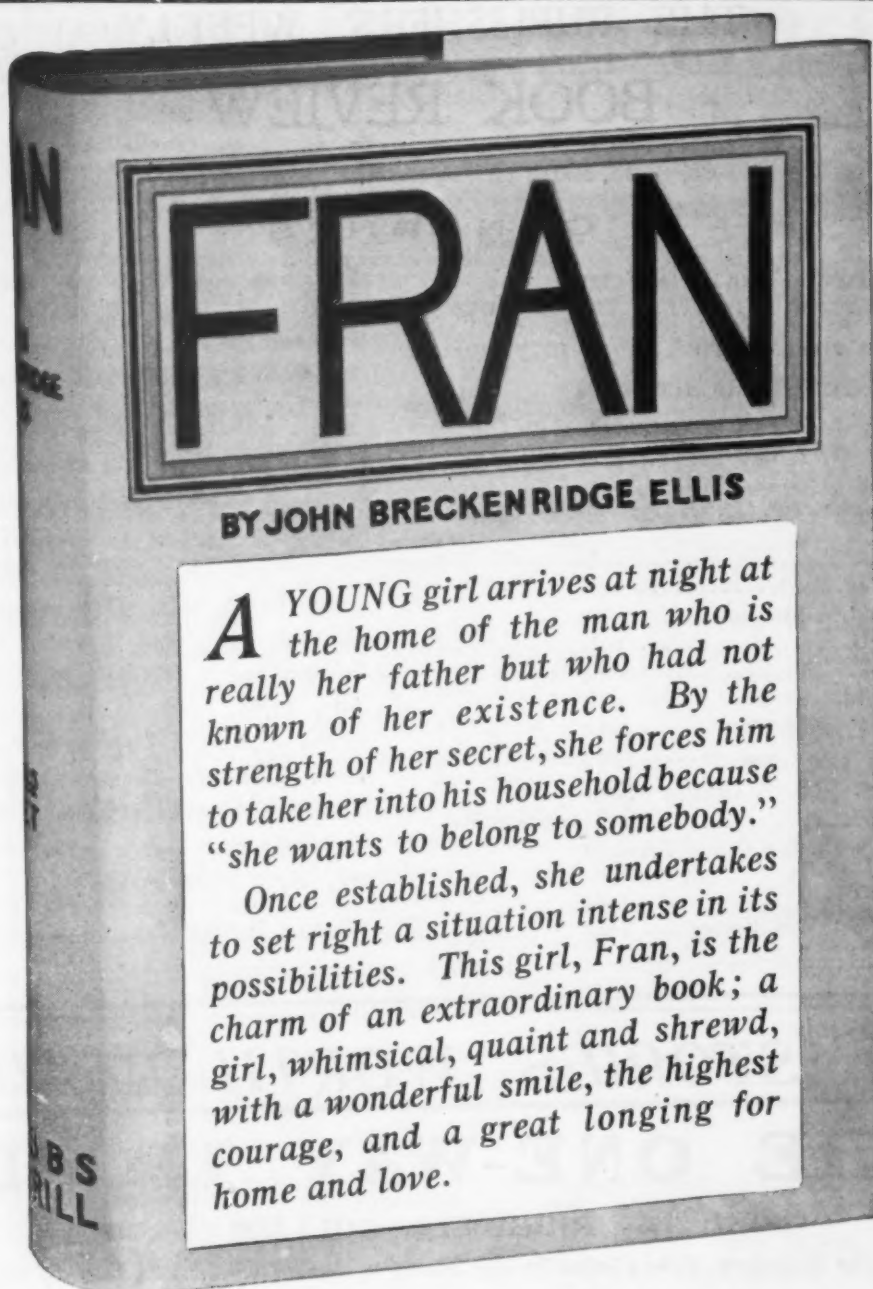
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"ONCE UPON A TIME," SHE BEGAN  
FROM "POLLY OF THE HOSPITAL STAFF" BY EMMA C. DOWD  
*Houghton Mifflin Co.*



# THE BOOK REVIEW

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NORMAN BOYER

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JUSTUS NYE

REVIEWERS

RICHARD LE GALLIENNE

MARY ALDEN HOPKINS

H. L. MENCKEN

## Book Chat of the Month

The Dickens centenary has naturally stimulated the telling of a vast number of new Dickens anecdotes and hitherto unpublished reminiscences. In a recent issue of *Notes and Queries*, John Collins Francis, the editor, recalls a significant phase of Dickens' youth, of which we have known little, his apprenticeship in the Hungerford Stairs blacking warehouse.

"At the age of ten," he says, "we find young Dickens at work at the warehouse, where for six shillings a week he worked in 'the crazy, tumbledown old house,' abutting on the river, 'and literally overrun with rats. Its wainscotted rooms, and its rotten floors and staircase, and the old gray rats swarming down in the cellars, and the sound of the squeaking and scuffling coming up the stairs at all times, and the dirt and decay of the place, rise up visibly before me, as if I were there again. The counting-house was on the first floor, looking over the coal-barges and the river; there was a recess in it, in which I had to sit and work. My work was to cover the pots of paste-blackening; first, with a piece of blue paper; to tie them round with a string; and then to clip the paper close and neat all round, until it looked as smart as a pot of ointment from an apothecary's shop.'

"Old Hungerford Stairs," adds Mr. Francis, "looking on to the river, were used for business purposes long after young Dickens had left, and I have often, when a child, in charge of a servant, walked past where the factory used to be, on to the oyster barges that used to be moored there, and many a peck was purchased for home consumption. Hungerford Fish Market occupied the site of the Charing Cross Station, while the present station yard was used by the Camden Town and Highgate omnibus until 1862."

At one of the sessions of the Hoe sale, where prices ran into the hundreds and even thousands, a small, bespectacled girl of not more than thirteen years created a mild sensation by piping up with a \$5 bid for Har-  
doun de Péréfixe's "Histoire du Henry le

Grand," but she did not obtain her prize, nor did she again give battle to the dealers.

§

H. G. Wells has written a striking chapter for a collection of political essays which will shortly appear, and is likely to create a stir. The dozen or so of contributors include a well-known poet, a distinguished man of science, a leading doctor, an eminent painter and art-critic, and a peeress who has been prominent in political circles.



"THE WORLD SEEMED HORRIBLY QUIET ALL AT ONCE"  
FROM "IN SEARCH OF ARCADY"

BY NINA WILCOX PUTNAM

Doubleday, Page & Co.

Naturally, England's newest knight-novelist, Sir Rider Haggard, has received many congratulations on the honor conferred upon him. As it happens, he is offering his readers another romance at this time, but his knight-hood has been won by other services to the nation, as well as his literary activities. He farms down in Norfolk, he has written a great deal on farming, and, indeed, he has been a stimulus in the revival of this oldest of English industries.



"Maggie Pepper," Charles Klein's successful play, and McConaughy and Sheldon's "The Boss," both running in New York, have just been published as novels by the H. K. Fly Company.

Reports from England state that Jeffery Farnol has nearly completed his new novel, "The History of an Amateur Gentleman"—the only one he has written since the publication of "The Broad Highway," and that he is preparing to sail for America to join Mrs. Farnol, who came to this country to visit her parents some time since.

Louis N. Parker, whose "Pomander Walk" recently appeared as a novel, was born in France and comes of an old Boston family. Those circumstances qualify the claim that he is an Englishman. He got his initials—Louis Napoleon—in rather a curious way. As an infant he was not expected to live, and a priest being called in he was, as was the custom with such children in France, given the name of the reigning Emperor, Louis Napoleon.

Rex Beach, the novelist, has been laid up with an attack of optical rheumatism, and for several weeks lay in a dark room at his home at 259 West 70th Street, New York City, under the care of two nurses. At one

time the sight of his left eye was in considerable danger, but his physician has succeeded in saving it.



REGAN WAS HIS ONLY FRIEND  
FROM "STOVER AT YALE" BY OWEN JOHNSON  
Frederick A. Stokes Co.

About forty years ago, a small side-wheeled gunboat, belonging to the United States navy, was wrecked on a coral reef in the Pacific, but the crew escaped with some of the ship's stores, and lived for several months upon the coral island. Finally five of the men sailed in the gig for Honolulu. They made the voyage of fifteen hundred miles in safety, but in attempting to land their boat was capsized, and all but one man were lost. The survivor, however, carried the news, and a vessel was sent by the King of the Sandwich Islands to the rescue of the marooned mariners. This thrilling story is briefly and simply told in the diary kept at the time by the paymaster, George H. Read. It has just been published by Houghton Mifflin Co. in a book entitled "The Last Cruise of the Saginaw," illustrated from pencil sketches made by the captain of the vessel, and from contemporary photographs.

M. Maeterlinck has created a Maeterlinck Prize of 16,000 francs—mostly derived from the Nobel award, which he does not desire to appropriate to himself. It is to be given every two years to the author of the most remarkable book published in the French language.

"Alone in West Africa," just published by the Scribners in this country, is Mary Gaunt's account of a solitary journey she made, largely in wild and unsettled regions. She started on an overland journey along the gold coast—a way few people go—with the object of writing a book on the mediæval forts that line that coast, and having thoroughly covered them she turned inland by canoe up the Volta River, and thence by paths that only one white man and no white woman ever traversed before, she crossed into the German territory of Togo. She visited the sleeping-sickness camp at Mount Klutow, Lome, the capital, and Keta, in British territory. Not satisfied, she then visited Ashanti, and journeyed to Sunyani, the heart of the rubber forest, through a country which ten years ago was peopled only by savages, but which is now one of the richest possessions of the British crown.

An authorized translation of the Infanta Eulalia's book, "The Thread of Life," is one of the recent publications of Duffield & Company. Despite the attempt of the author's nephew, King Alfonso of Spain, to suppress it, the book is already in its eighth edition in Paris. The Infanta's well-known independence of



thought, as well as her high social position, make this exposition of her views on important subjects of interest. Chapters in the book are devoted to such subjects as Divorce, The Causes of Happiness, Friendship, Morality, The Family, The Independence of Women, and The Equality of Classes. The royal author visited this country as the guest

play, "Bunty Pulls the String," has definitely made up his mind to write a novel around it. He has had the most inviting proposals from publishers to do so, but he has coquetted with the idea a good while before coming to his resolve. Partly this hesitation has been due to the fact that the writing of a story is a long job, while, as might be supposed, Mr.



WILLIAM DEAN HOWELLS IN HIS WORK DEN AT HIS MAINE HOME

of the nation at the time of the World's Fair in Chicago, and it may be that the origin of some of her views is to be found in this trip.

■

A notable tribute was paid William Dean Howells on the occasion of his seventy-fifth birthday, in the form of a dinner given him at Sherry's, New York City, March 2, by Colonel George Harvey, of Harpers. President Taft came from Washington to attend, and among Colonel Harvey's four hundred guests was a very large proportion of the literary celebrities of the country. Among the speakers were the President, Winston Churchill, Basil King, the author of "The Inner Shrine"; Hamilton Wright Mabie, William Allen White, and Augustus Thomas, the dramatist. Mr. Howells himself gave a notable review of the progress of American literature during his own lifetime, and sounded a most optimistic note for its future in poetry and drama, as well as in fiction.

■

According to the *Scotchman*, Mr. Graham Moffat, the author of that very successful

Moffat is a very busy man. Often the novel of a play is a hurriedly written thing, which merely extends the plot in a narrative fashion. That is not the sort of story Mr. Moffat is to give us. He means to write "Bunty" the novel as a new thing altogether, as something apart from the play, Mr. Moffat, by the way, has just arrived in this country to superintend the production of his new play, "The Concealed Bed."

■

Professor Gildersleeve, the well known Johns Hopkins philologist, has recently been relieving his mind on the subject of Robert Browning's grammar—a most vulnerable spot to be sure. "To me the English language, which I worship, however ignorantly," he says, "is a sacred thing; and he who does despite to the body of it, who deliberately twists its sinews and dislocates its joints, is a cruel monster, no matter what his genius; and such a monster of genius is Browning. I am not discussing his style, his inversions, his tiresome alliterations, his parentheses or what the Chicago ladies call in baseball par-





MEREDITH NICHOLSON, AUTHOR OF "A HOOSIER CHRONICLE," JUST PUBLISHED BY HOUGHTON MIFFLIN COMPANY, AND MR. NICHOLSON, JR.

lance his curves. Nor do I find fault with the suppression of the relative. That is a return to the glorious liberty of the sons of the days of Elizabeth. But Browning's infinitives are to the grammatical soul so many mopping and mowing fiends; and it is this antigrammatical perverseness that makes it hard for me to follow up his other perverseness. There are hard writers, there are obscure writers," and he adds that while some of the greatest writers are hard writers and must be submitted to, Browning was often deliberately obscure when he ought to have known better.

§

The methods of Dottoressa Montessori, the extension of kindergarten methods and their application to the grades, are threatening to revolutionize primary educational teaching in this country. Chicago and New York and many other educational authorities are investigating these methods, by which a child learns the "Three R's," not by working, but by playing. The children can work or

play, as they please. Just what the Montessori system is in detail is related by Madame Montessori herself, in "The Montessori Method," to be published by Stokes in April. The book is translated and edited by Miss Anna E. George, a personal pupil of Madame Montessori, who has, with entire success, started the first Montessori school in this country.

§

"I was very young, and not in the least conscious of the connection between business and politics," say the late Tom Johnson of Cleveland, early in his autobiography, "My Story," reviewed in the February Book Review, and he adds: "It was reserved for Mark Hanna to teach me that." This happy gift of phrase and the resourcefulness which made him a millionaire did not desert him in politics. Johnson thoroughly enjoyed his dual rôle of monopolistic capitalist and radical politician. Upon one occasion he advised the Detroit Council to vote for a proposed three-cent-fare line for the city, although it would be in competition with his own. When Mayor Pingree asked him for an explanation of his attitude, Johnson replied he would really be glad if the new company secured good terms, because it would be only a question of time until the old company, his own, would acquire it, and this in spite of a provision that if the new company should consolidate with or sell out to the old, the grant would become void.

§

This rather staggered Mr. Pingree, and he asked naively how Johnson was so sure that no clause could be framed preventing his getting control.

"I will not consolidate with the new company or make any attempt to buy," I answered. "But some day I will have a friend of mine down in New York or West Virginia or somewhere else, whom I shall call Smith for convenience, acquire the stock of the railroad by purchase; and, Mr. Mayor, if you attempt to put in a provision to prevent my Smith or some other Smith from doing this, you will simply defeat your own ends, for railroad stocks to be useful must be salable."

It gradually dawned on him that he didn't have much safety in his safeguard provision, and he said to me then what he said to me many, many times afterwards:

"I have here a clean sheet of paper. You tell me how to write this grant so that you can't get it."

I said there was only one way and that was for the city to acquire the three-cent line, own and operate it; then we could neither consolidate, purchase, nor have Smith purchase it.

Detroit, however, was not ready then for municipal ownership, and gave the grant to Johnson's rival. In less than eight months Johnson had crippled the competing line hopelessly. One day he invited the Mayor for a ride in a private trolley-car, and with a chuckle told him, as they entered the car, that the road had just passed into the hands of a friend of his named Smith.





"WOULD YOU LIKE TWENTY POUNDS—TWENTY GOLD SOVEREIGNS, POLLYOOLY?"

FROM "POLLYOOLY" BY EDGAR JEPSON

Bobbs-Merrill Co.

## Publishers' Spring Announcements—Part II

Brief notes of some of the books which the publishers promise us during the coming season. All will be noted in full under "The Month's New Books" or with longer reviews when they appear. It must be remembered that these notes are compiled in advance of publication and prices and other data are subject to change.

### *D. Appleton & Company.*

- THE AMERICAN YEAR BOOK FOR 1911; a record of events and progress. Ed. by Albert Bushnell Hart. \$3.50n.  
 THE FOUNDERS OF MODERN PSYCHOLOGY. By G. Stanley Hall. \$2.50n.  
 LAFACADIO HEARN. By Nina H. Kennard. Illus. \$2.50n.  
 THE COMING GENERATION. By Wm. Byron Forbush. \$1.50n. In "The Social Betterment Series."  
 JAPONETTE. By Robt. W. Chambers, auth. "The Common Law," etc. Illus. by C. D. Gibson. \$1.35n.  
 THE SINS OF THE FATHERS. By Thomas Dixon, auth. of "The Clansman." \$1.35n.  
 SHARROW. By Bettina von Hutten, author of "Pam," etc. \$1.30n.  
 THE PRICE SHE PAID. By David Graham Phillips, auth. of "The Grain of Dust," etc. \$1.30n.  
 THE POSTMASTER. By Jos. C. Lincoln, auth. of "The Depot Master," etc. Illus. \$1.30n.  
 THE MAKER OF OPPORTUNITIES. By Geo. Gibbs, auth. of "The Bolted Door." \$1.25n.  
 THE CHARIOTEERS. By Mary Tappan Wright, auth. of "The Test." \$1.30n.  
 HALCYONE. By Elinor Glyn, auth. of "The Reason Why." \$1.30n.  
 CARNIVAL. By Compton Mackenzie, auth. of "The Passionate Elopement." \$1.30n.

### *Doubleday, Page & Company.*

- THE RADIUM TERRORS. By Albt. Dorrington. Illus. by A. C. Michael. \$1.20n.  
 THE SPIDER BOOK. By John Hy. Comstock. Over 700 illus. \$4n.  
 THE COUNSEL FOR THE DEFENSE. By Leroy Scott, auth. of "To Him That Hath." \$1.20n.  
 SATURDAY IN MY GARDEN. By H. H. Farthing. Illus. \$2.50n.  
 A PERSONAL NARRATIVE OF EXPERIENCES. By Robt. M. La Follette. \$1.50n.  
 THE WHITE WATERFALL. By Jas. F. Dwyer. Illus. by Chas. Chapman. \$1.20n.  
 THE BOOK OF GRASSES. By Mary Evans Francis. 16 col. illus. 64 black and white. \$4n.  
 THE GIRONDIN. By Hilaire Belloc; story of French Revolution. \$1.25n.  
 THE RECORDING ANGEL. By Corra Harris. 4 illus. in col. by W. H. Everett. \$1.25n.  
 O. HENRY'S COMPLETE WORKS. Manuscript ed. 12 v. \$120n.  
 SONGS OUT OF BOOKS. By Rudyard Kipling. \$1.40n.  
 ONE HUNDRED MASTERPIECES. By John La Farge. Over 100 illus. \$5n.  
 A SON OF THE SUN. By Jack London. South Sea Islands tales. Illus. \$1.20n.  
 MOTHS OF THE LIMBERLOST. By Gene Stratton-Porter. Col. illus. fr. photos. by auth. \$2n.





"CLUTCHING AT HIS THROAT HE HALF TURNED AND FELL"  
FROM "THE MYSTERY OF THE BOULE CABINET" BY BURTON E. STEVENSON  
Dodd, Mead & Co.

MANY CELEBRITIES AND A FEW OTHERS. By Wm. H. Rideing. Illus., ports. \$2.50n.  
THE GUESTS OF HERCULES. By C. N. and A. M. Williamson. Illus., 6 in col. \$1.35n.

Duffield & Company.

THE ADJUSTMENT. By Marguerite Bryant. Front. \$1.40n.  
THE GATE OF HORN. By Buelah Marie Dix. \$1.35n.  
PARADISE FARM. By Katharine Tynan. \$1.20n.  
MENE TEKEL. By Augusta Groner. Illus. \$1.20n.  
THE WOOLLEN DRESS. By Hy. Bordeaux, auth. of "The Parting of the Ways." \$1.25n.  
THE HIGH ADVENTURE. By John Oxenham. \$1.20n.  
THE HOUSE OF ROBERSHAYE. By Emma Brooke. \$1.20n.  
PUTTING MARSHVILLE ON THE MAP. By Wm. Ganson Rose, auth. of "The Ginger Cure." 50c.

HOME PLACE. By Geo. Washington Ogden; novel of American life. \$1.30n.

FLOWER OF THE NORTH. By Ja. Oliver Curwood. Front. \$1.30n.

THE STREET CALLED STRAIGHT. By the auth. of "The Inner Shrine." 8 illus. \$1.35n.

A CAPTAIN UNAFRAID: the Strange Adventures of Dynamite Jimmy O'Brien, as set down by Horace Smith. Port. \$1.25n.

ELOQUENCE: Thoughts and Counsel on the Art of Public Speaking. By Garrett P. Serviss. Port. \$1.25n.

SOCIALISM AND THE GREAT STATE: Essays in Construction. By H. G. Wells, Lady Warwick, Sir Ray Lankester, and others. \$2n.

ANCIENT TYPES OF MAN. By Arth. Keith. (Harper's Library of Living Thought.) 75c.n.

THE THREAD OF LIFE. By H. R. H. Infanta Eulalia of Spain. \$1.50n.

THOUGHTS AND THINGS. By Hk. Pixley. 75c.n.

THE WATERS OF BITTERNESS; a play. By S. M. Fox. \$1n.

YANKEE FANTASIES; a book of one-act plays. By Percy MacKaye. \$1.25n.

CHRIST IN ITALY; the adventures of a Maverick among the masterpieces. \$1n.

BYWAYS OF PARIS. By Georges Cain. \$3n.

Forbes & Co.

BUSINESS AND KINGDOM COME; an optimistic consideration of 20th century ideals. By Fk. Crane. 75c.n.

GOD AND DEMOCRACY; an original discussion of the idea of God. By Fk. Crane. 50c.n.

BASEBALLGOGY; verses. By Edm. Vance Cooke. 50c.

NEVER AGAIN!; story of how one man stopped drinking. By Sam'l G. Blythe. 35c.n.

THE FUN OF GETTING THIN. By S. G. Blythe. 35c.n.

FALSE MODESTY. By Edith B. Lowry. \$1n.

Harper & Brothers.

THE MAN IN LONELY LAND. By Kate Langley Bosher, auth. of "Mary Cary." Front. \$1n.

THE BANTAM. By Brewer Corcoran; story of a preparatory school. Front. \$1n.

SISTER CARRIE. By Theodore Dreiser. New ed., uniform with "Jennie Gerhardt." \$1.35n.

FROM THE SOUTH OF FRANCE; collection of stories by Thos. A. Janvier. Illus. \$1.20n.

THE TERRIBLE MEEK. By Chas. Rann Kennedy; one-act play. Front. \$1n.



THE GREATEST ENGLISH CLASSIC; a Study of the King James Version of the Bible. By the Rev. Cleland B. McAfee. \$1.50n.

Henry Holt & Company.

CLASSICAL ROME. By H. Stuart Jones.

BEYOND WAR; a chapter in the natural history of man. \$1n.

SOCIAL FRANCE IN THE TIME OF PHILIP AUGUSTUS. By Achille Luchaine. \$2.50.

COMMENTS OF BAGSHOT; second ser. By J. A. Spender, editor of *The Westminster Gazette*. \$1.25n.

ENGRAVED GEMS; signets, talismans and Oriental intaglios of all times. By Duffield Osborne. Illus. \$6n.

THE EVOLUTION OF ANIMAL INTELLIGENCE. By S. J. Holmes. Illus. \$2.75n.

ILLUSTRATED KEY TO THE WILD AND COMMONLY CULTIVATED TREES OF THE NORTHEASTERN U. S. AND ADJACENT CANADA. By J. F. Collins. Illus. \$1.25n.; \$2.50n.

THE SQUIRREL CAGE. By Dorothy Canfield. Illus. by J. A. Williams. \$1.35n.

THE RETURN OF PIERRE; a tale of 1870. By Donal Hamilton Haines. Front. \$1.25n.

AMONG THE IDOLMAKERS. By L. P. Jacks, editor of *The Hibbert Journal*. \$1.35n.

VIEWS AND VAGABONDS. By R. Macaulay. \$1.35n.

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ZULEIKA DOBSON. By Max Beerbohm, auth. of "Yet Again." \$1.30n.

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THE EALING MIRACLE. By Horace W. C. Newte, auth. of "Sparrows." \$1.25n.

ABOUT ALGERIA: Algiers, Tlemcen, Biskra, Constantine, Timgad. By Chas. Thomas-Stanford. Illus. \$1.50n.

THE OLD GARDENS OF ITALY: how to visit them. By Mrs. Aubrey Le Blond. Illus. photos. by the auth. \$2n.

THE MAGIC OF PORTUGAL. By A. F. G. Bell, auth. of "The Magic of Spain." \$1.50n.

RECOLLECTIONS OF A COURT PAINTER. By H. J. Thaddeus. Illus.

RECOLLECTIONS OF JAMES A. MCNEILL WHISTLER. Illus. with an orig. etching by W. and orig. lithographs.

Moffat, Yard & Company.

THE SENTENCE OF SILENCE. By Reginald Wright Kauffman, auth. of "The House of Bondage." \$1.35n.

THE PRINCIPAL GIRL. By J. C. Snaith, auth. of "Araminta." \$1.35n.

MY LADY PEGGY LEAVES TOWN. By Frances Aymar Mathews. Illus. \$1.25n.

ON THE TRAIL TO SUNSET; [story of automobile tour to the Pacific coast.] By T. W. and A. A. Wilby. Illus. \$1.35n.

THE BLIND ROAD; [story of married life.] By Hugh Gordon. \$1.20n.

SURGERY AND SOCIETY; a tribute to Listerism. By C. W. Saleeby. \$2.50n.

NEW TRACTS OF THE TIMES; short authoritative treatises. ea. 50c.n. Forthcoming volumes: The Problem of Race-Regeneration, by Dr. Havelock Ellis; The Methods of Race-Regeneration, by C. W. Saleeby; The Declining Birth-Rate, by A. News-holme.

Rand, McNally & Company.

LOVE IN A MASK; a hitherto unpublished manuscript by Balzac.

LADY ELEANOR, LAWBREAKER. By Robt. Barr, auth. of "Countess Tekla."

BETTY MOORE'S JOURNAL. By Mrs. Mabel D. Carry.

Frederick A. Stokes Company.

VANE OF THE TIMBERLANDS. By Harold Bindloss.

Front. in col. by W. H. Dunton. \$1.25n.

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A NEGRO EXPLORER AT THE NORTH POLE. By Matt Henson. 8 illus. \$1n.

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TO M. L. G. Anonymous. \$1.25n.

THE MONTESSORI METHOD; scientific pedagogy. By Maria Montessori. Introd. by Prof. Hy. W. Holmes, of Harvard. \$1.75n.



FROM "THROUGH THE POSTERN GATE"

BY FLORENCE L. BARCLAY, AUTHOR OF "THE ROSARY"

G. P. Putnam's Sons

BUTTERED SIDE DOWN. By Edna Ferber, auth. of "Dawn O'Hara." \$1n.

STOVER AT YALE. By Owen Johnson, auth. of "The Varmint." Illus. \$1.35n.

EPOCHS OF CHINESE AND JAPANESE ART. By Ernest F. Fenollosa. Illus. in col. and black-and-white. 2 v. \$10n.



## Some Recent Fiction

Reviewed by Algernon Tassin, Mary Alden Hopkins, F. M. Holly and others.

FRAN.\*

How old is Fran? Is she nearer twelve—or twenty? Of course, the short skirts, the floppy "little girl" hat and that direct way of speaking make her seem very young indeed—but then, she may be only masquerading! Arriving from nowhere one evening at Mr. Gregory's door she faces Miss Grace Noir, his secretary, who regards the stranger with surprise, which is in itself reproof. Fran wants Hamilton Gregory, and is told that *Mr. Gregory* is at a camp-meeting. So she sets out for the camp-meeting, passes a succession of dwellings, a stretch of open country, a foot-bridge spanning a deep ravine and comes upon a sudden glow in the darkness, encompassed by a circle of stamping and neighing horses.

How she laughs quite unexpectedly at the most dramatic moment of the revival meeting and is forthwith conducted into outer darkness by earnest young Abbott Ashton proves the beginning of some new and interesting experiences for Fran—and Ashton.

Fran is "nobody's little girl," "wants to go back to Mr. Gregory's" and is "afraid of the dark," so Ashton misses the climax of the camp-meeting. On the foot-bridge over the deep ravine she pauses for conversation and gives her views on life, gained from "lots of experience," to the mystification of the young school superintendent.

She is quite as mystifying to Mr. Gregory a while later when she asks to be adopted into his household because she "wants to belong to somebody." Of course Mr. Gregory can't hear of it, and Miss Noir is disdainful at the presumptuous request, but before many minutes go by Fran has matters arranged quite satisfactorily. She knows a secret of Mr. Gregory's—it concerns his life in Springfield—and because of this secret he gives her all she wants—a home.

Of course Fran's personality is the main interest of the story. Forms and conventions mean nothing to her. Church-going, as she finds it in Littleburg is quite unrelated to religion, and school seems to have no connection whatever with life. But she is willing to make concessions for the sake of those about her, especially kindly Mrs. Gregory, who becomes her firmest friend. Abbott, of course, has his very necessary place in the story, and Grace Noir, as Fran's chief enemy, is an important factor. Handsome, ungenerous, austere in her religion, devoted to Mr. Gregory, she has little sympathy with such escapades as that which took Fran to the new bridge at midnight to tell her fortune by cards! That

\* *Fran*. By John Breckenridge Ellis. 38op.illus. 12mo. Bobbs-M. \$1.25n.



ILLUSTRATION BY MAX J. SPERO  
FROM "A MAN AND HIS MONEY" BY FREDERIC S. ISHAM  
Bobbs-Merrill Co.

the expedition resulted in an unexpected meeting with Abbott makes matters the worse, and leads to a situation that needs all Fran's shrewdness and daring as well as all her bewildering charm for its mastery.

Doris Webb

### THE ONE WAY TRAIL.\*

"... 'The One Way Trail' is just the trail of Life." This story is placed in a small Montana town, Barnriffe, and its surrounding ranches and hills. We suspect that the Wild West, like some other spots, isn't what it used to be—and never was. But then the same may be said of fairyland and Utopia.

Jim Thorpe, a ranch foreman, and his younger cousin, Will Henderson, a trapper,

\* *The One Way Trail*. By Ridgwell Cullum. Illus. by Henry J. Soulen. 415p.12mo. Jacobs \$1.25n.



both Eastern-bred men, love Eve Marsham. They shoot at a mark to decide which shall propose to her first. Jim wins the right. Will tricks him by rushing immediately to Eve. Eve accepts him. Before the wedding two months later, several men have discovered Will to be a thoroughly bad character. Their code of honor will not allow them to tell Eve anything of this—as, for instance, that Will was found torturing her young brother, a high-grade imbecile. With deep foreboding they attend the wedding. Then they stand round to pick up the pieces when the crash comes.

It comes as soon as Eve finds out what sort of a man she's married. Jim and his friend, big Peter, the miner, are kept busy smoothing things over. Jim comes in from the ranch one evening, finds Eve unconscious from a wicked blow, brings her to—and goes back to the ranch! When Eve realizes that she hates and despises her drunken, gambling, bullying, cattle-thieving husband, she, too, joins the conspiracy to save him from his just deserts. What a queer thing is honor! Fortunately, the idiot brother is not so noble-minded. He saves the situation—and saves Jim when he needs help in the worst way, having taken on his shoulders too many sins of other's committing.

Mary Alden Hopkins

#### IN DESERT AND WILDERNESS.\*

If Defoe were writing the story of two castaways in Africa, this is the way he would do it. Sienkiewicz, as in all his books, here secures Defoe's veracity by the employment of his method of the matter of fact setting down of minute detail.

The following description of the Mahdi is fairly representative of the actuality with which Sienkiewicz surrounds every incident in the book: "He was a middle-aged man, prodigiously obese, as though bloated, and almost black. Stas perceived that his face was tattooed. In one ear he wore a big ivory ring. On the whole Stas had pictured differently this terrible prophet, plunderer, and murderer of so many thousand people; and looking now at the fat face with its wild look, with eyes suffused with tears, and with a smile as though grown to those lips, he could not overcome his astonishment. He thought that such a man ought to bear on his shoulders the head of a hyena or a crocodile; and instead he saw before him a chubby-faced gourd, resembling drawings of a full moon."

This Stas is a fourteen-year-old boy who, together with a little English girl, is kidnapped during the insurrection of the Mahdi

and carried across the desert into the Sudan. Arrived there, the boy gets possession of his rifle and shoots his captors. Then he and the little girl, attended only by two black children, make their way slowly and toilsomely—for the little girl is delicate—toward the coast through an unexplored and savage country. They come upon a solitary explorer who, surrounded by the living corpses of his men who are dying of the sleeping sickness, is himself dying of the wounds of a wild boar. The information which this man can give, and his abundant stores of quinine, provisions, and powder, are the only aids from without which the youngster receives on his miraculous march. All the rest comes about through his own energy and inventiveness. Except, indeed, that heaven itself aids him in vouchsafing a timely landslide to bottle-up in a ravine a giant elephant. The little girl is delighted to find a pet and feeds the famished elephant with melons and bundles of acacia leaves until he has become so grateful to his keepers that when Stas frees him by blasting away the imprisoning rock he willingly remains in their service. With a tame elephant of unprecedented size almost anything can be done. Besides, the boy has the fertility of the entire Swiss Family Robinson in devising things to do. And when, on account of the rainy season, there is nothing



FROM "THE HANDBOX" BY LOUIS JOSEPH VANCE

Little, Brown & Co.

\$1.35n.

\* In Desert and Wilderness. By Henryk Sienkiewicz. Little, Brown & Co.





ILLUSTRATION BY M. LEONE BRACKER  
FROM "JOHN RAWN, PROMINENT CITIZEN" BY EMERSON HOUGH  
Bobbs-Merrill Co.

else to be done, like Robinson Crusoe, he puts in his time converting his black servants. The children are now five in number, for they inherited another black boy from the dead explorer's troop; and the youthful band mounted in a homemade palanquin on the back of an elephant of unprecedented size in the midst of a savage country is not unnaturally received by the villagers along the way as a supernatural visitation. Whenever there is any doubt on the subject, Stas lets off a skyrocket which settles the matter. Thus the little train gradually becomes a thoroughly drilled caravan of two hundred men. Nevertheless, they are finally rescued, only when the few survivors are at the last gasp in the desert once more. And this rescue is, thanks to one of a fleet of fish-bladder kites, which this inexhaustible youngster has been committing constantly to the winds in the hope that the tidings they bear may fall into friendly hands.

The book is, as might be expected of the

author, massively planned throughout and executed with his unending circumstantiality. The latter is its remarkable feature. But such convincing minuteness of detail faces always the danger of tediousness—which the author does not entirely escape. Convincing matter of factness has also its corresponding weakness; and here it leaves room only for occasional moments of charm. For the most part the author seeks to vary his narrative of description and adventure by a somewhat ponderous playfulness. Everywhere are brief and vivid descriptions—for which, indeed, the book seems mainly to be written—and sometimes a moment of real excitement. This last is rare, however, for the author has implanted in us as well as in the little girl the conviction that Stas will as usual be able to accomplish everything.

Algernon Tassin

#### To M. L. G.\*

If there were more books written after the manner of "To M. L. G." we would know much of life and little of fiction. For here is the real story of a girl from the time she is two years of age until she is a woman, facing the problem, as old as conventionality itself, as to whether she shall tell the man she loves of her past life. Her only intimate friend advises her not to do so, but she decides to write the story of her life just as she has lived it, and give it to the public, knowing that "he who passed" will surely see it and recognize it. Whether this is a trick of the trade or not one cannot say positively, but the present reviewer for one is quite confident that it is as genuine a document as has been published in many a day.

The girl who tells this story has many stories to tell, and the book has enough plots and characters to make the creator of popular novels feel rich indeed. But she recklessly puts it all down, obsessed with the idea that if she conceals nothing the man will be better able to judge of her actions. She cannot remember the time anyone dressed or undressed her, or when she even had a bed to herself, let alone a room. As a child she lives in the cheapest kind of a theatrical boarding-house, where all the women peroxide their hair and all the men punctuate their remarks with curses. In this house a terrible thing happens when "Ma," the mistress of the establishment,

\* To M. L. G.; or, He Who Passed. 338p. 12mo. Stokes. \$1.25n.



is killed by a fall downstairs, and just after a "scene" with her star boarder. The scream that this woman gives as she plunges to her death is impressed on the brain cells of the child, and years after she secures an engagement with a manager because she can duplicate this scream. The "Kid" is not more than five when her father and mother, known as the Love Birds, return from a tour in vaudeville and take her with them. One of the first things that her mother does is to "perox" her hair, in the meantime quite forgetting to give her a bath or to sew buttons on the poor little dresses. This portion of the child's history is fascinating in its revelation of what such a life may mean in the development of a character. The father dies "off stage," and the mother is taken away to a sanitarium wild with uncontrollable grief, later to annex another husband in that speedy fashion typical of an emotional nature such as hers.

The "Kid" is then adopted by a beauty doctor, and there for the first time she has a bed and bath to herself and clean clothes to wear. This beauty doctor is a striking personality, and women especially will be amused by the tricks she employs to restore beauty. Her extraordinary use of cold veal might or might not be recommended. But this luxurious life is of short duration, as the beauty doctor marries, and again the "Kid" is without a home. It is then she tries to go on the stage to earn her living. Her life with the three girls in one room and her attempts to get an engagement are all graphically told. Can any reader be surprised, that when a manager offers the usual method of advancement, she does not recognize right from wrong, and that having no religious training or conventional standards to help her over, she goes the easiest way? From then on to the end, the story loses some of its piquant charm, because, becoming conscious of herself, she ceases to give those fresh and humorous impressions of people and things as she sees them in childhood.

F. M. Holly

#### TANTE.\*

The first glimpse we get of Tante, Madame von Marwitz, is at her concert in old St. James, London. To her admirers and ardent followers she is the most famous and the most beautiful woman in the world. But of all there is none so loyal and so ardent as her ward, Karen Woodruff, the young Norwegian girl of doubtful parentage. To Karen Tante can do no wrong, and with the passing of the years her blind worship increases. At first the reader is blinded, too, but before long, in the most subtle little touches, one

sees the underlying characteristic of Tante, a stupendous jealousy which makes her tigerish to any one who dares not fall down and worship her as she should be worshipped. Gregory Jardine is the man who dares, for he meets the pianist and sees through her almost immediately, and it is Gregory who falls in love with Karen. At first Karen sees in him only another follower of Tante's, and is almost incredulous when she finds that he loves her. Then in the swift courtship that follows she laboriously tries to tell him what Tante really is, and how he must understand her as she does or there can be no union between them. Gregory is tactful and very much in love, so he keeps quiet. The marriage takes place quickly, then begins the real story. With the stealth of a tiger Tante exerts her malign influence—a few innuendoes, a few graceful tears, and Karen begins to feel that Gregory is doing the Great Lady an intolerable injustice. Words are carefully avoided and the dangerous subject ignored, but it is not long before a scene takes place, and in calm, white rage Karen leaves her husband, going to *Les Solitudes*, one of the many homes of Madame von Marwitz. There she unexpectedly finds the lady having an interesting affair with one of her many followers, but this time it is she who loves, and the man who is indifferent. In fact, he soon falls in love with Karen, and through this misstep on his part, Tante is at last revealed in her awful grandeur, and Karen is as one stricken.

When one puts the book aside it is with the conviction that perhaps never has an author portrayed in quite so marvellous a way the jealous temperament, not the jealousy that shows itself obviously where a lover is concerned, but in every relation in life, jealous of the people who do not notice her first, of every thought given to another.

Madame von Marwitz sweeps through the story in all the majesty of a dramatic setting—in trailing robes, and drooping plumes, in white and gold rooms—big in her faults, and big in her suffering. But there is one person who knows her, and that is old Mrs. Talcott, "Tally" her mistress calls her, her nurse from the time she was born, and of her mother before her. To "Tally" her true nature has always been revealed, and it is Tally who helps the *denouement* by which Karen is brought to a realization of what a wreck her life would have been had she gone blindly on to the end.

F. M. Holly

#### THE DRUNKARD.\*

A respectable English gentleman-drunkard launches upon society two drink-tainted sons; one, illegitimate and a chemist, murders his

\* Tante. By Anne Douglas Sedgwick (Baroness de Selincourt). 437p. 12mo. Cent. \$1.30n.

\* The Drunkard. By Guy Thorne. 482p. 12mo. Sturgis & Walton. \$1.35n.



perfectly-good wife at the call of a siren. The second son, Gilbert Lothian, legitimate and a poet, is "The Drunkard" of the title. The brother is hanged in the prologue and the main story opens with Gilbert at a London dinner party, slightly the worse for drink; very slightly; not swaying nor thick-tongued, but merely a bit over-confidential. London society seems admirably strict, for it frowns. Gilbert completes his social ruin by taking an "innocent," "virginal" girl with "cool lips" to dinner at Brighton without a chaperone—he, a married man, with a beautiful wife in the country. While the wife in the country goes to matins with a silver prayerbook and mends his gossamer silk stockings on the lawn, the drink-diseased man swigs from the poison flask and during red weeks drives the chariot of ruin recklessly toward hell. When said Chariot reaches the "amnesic dreamphase," Gilbert follows his brother's example and murders his wife. It was in the blood.

It is a sombre tale, yet the writer does not leave us without hope. We must exterminate drunkards. Drunkardness is hereditary. Let the law "penalize the begetting of children by known drunkards." Granting that the fear of the penitentiary will shine like a tungsten burner to guide the conduct of most drunken men, yet we foresee occasional lapses. The legal aspect of these cases presents nice technicalities.

The book is written with intense earnestness, some deference to science, and much religious feeling. It will have a wide sale among libraries for the defenseless young. By the way, we note that the English drink their beloved Bovril with much salt at that stage of a stale drunk when we Americans turn to whiskey and salt.

Mary Alden Hopkins

#### MORE LETTERS TO MY SON.\*

"More Letters" is a continuation of "Letters to My Son," written as were the former, before the birth of the child. The writer has achieved the almost impossible feat of writing about coming motherhood without mawkish sentimentality. These letters are gently humorous, lovingly playful; and the reader need not fear that embarrassing sensation, frequent in such books, of having intruded on a highly emotional family situation.

The social status of the welcome-little-stranger is clearly indicated in Chapter I. Mother longs to have baby live in a little room opening off her own, but out of consideration for father she allows the nursery

to be placed in a nearby wing, shut off from the rest of the house by green baize doors. (The "green baize doors" show us it's an English house). The "nursery" is four rooms: a day nursery, a night nursery, a nurse's sitting-room, and a smaller room. (To learn the delightful use of this fourth room you must read Chapter III.) The windows are latticed. The inside curtains are frilly muslin, the outside one chintz. (Mother buys three patterns because she can't decide which is prettiest.) When little son looks out through the windows he will see smooth lawns, gay gardens, far-reaching meadows and winding streams. Really, really, a baby born in such surrounding ought to be healthy.

But how about babies who have to get along with a one-room nursery or with none at all!

Mary Alden Hopkins

#### THE GUARDIAN.\*

Two brothers, one the wholesome out-of-door lumberman type, the other engaging, but worthless, love the same girl, Julie Moulton, a school teacher in their little Maine village.

Perversely, it is the young and graceless scamp, Eugene, who, in a stormy wooing, on the eve of running away to sea, wins her consent.

At his suggestion the engagement is kept secret, and during his absence, Nat, the worthy brother, conducts his own more staid and decorous courtship. Because he reminds her of Gene, Julie welcomes his friendship, and his real worth would have found its just reward in her love, had not Eugene returned at the critical moment, filled with boastful tales of distant lands, and bearing with him a parrot, a specious proof of his having been to South America.

As a matter of fact he bought the parrot in the streets of Boston, which city was actually the limit of his travels, and his seagoing experiences had been confined to those which might be obtained from the deck of the ferryboat on which he had been employed as deck hand. Moreover, while in Boston, he had casually married the waitress of a ten-cent restaurant, and it was his discovery that the justice who performed the ceremony was an impostor, which was the immediate cause of his return to Julie.

Another tempestuous wooing, a quick journey to the parson, and Julie had paid for her loyalty with her happiness. Whether her sacrifice was vain is the theme of the rest of the book.

Elizabeth Webb

\* More Letters to My Son. By Winfred James. 134p. 12mo. Moffat, Yard. \$1n.

\* The Guardian. By Frederick Orin Bartlett. Front. by N. C. Wyeth. 470p. 12mo. Small, M.



## Recent Books on Various Subjects

Reviewed by Justus Nye, Fremont Rider, and others.

## STRINDBERG'S PLAYS.\*

Strindberg's genius is utterly alien to the typical American temperament; as a nation we are optimists, doers, humanitarians; Strindberg is a pessimist, a dreamer, a bitter hater of life and his kind—small wonder that his cult has made little progress here.

Yet he is well worth knowing, and stands, a formidable figure, in that Scandinavian mist from which have already emerged such intellectual giants as Ibsen and Björnson. It is singular that pessimism should be so uniformly the philosophy of the northern races; it is as if the long winter nights, the slant sun, had their reflex on the minds and hearts of men. Certain it is that it is crime and hate



"A VENERABLE JEW"

FROM "A JOURNALIST IN THE HOLY LAND"  
BY ARTHUR COPPING

Fleming H. Revell Co.

and fear that form the mainsprings of Strindberg's terrible plays; that grim irony is his nearest approach to humor; ruthless analysis of quivering soul his ideal of intellectual pleasure. Yet the very power of his art, the vividness of his portrayal—and the vagueness of his answers to the human problems he pro-

pounds—have an appeal that cannot be denied.

His own life has been a bitter one; for years he lived on the verge of extreme poverty and much of the time in bodily pain. One disappointment after another has come to him; fame, when it arrived late in life, was a hollow thing; and he summed up his own career when he cried in his "Inferno," "To search for God and find the Devil! That is what has happened to me."

The three plays in the present volume are of Strindberg's later period. "The Link," a savagely cynical revelation of one phase of married life is itself something of a connecting link between the early plays of bald and terrible realism and his later plays of growing vagueness. "The Dream Play," written under the influence of Maeterlinck and full of symbolism, is acclaimed by some Strindberg's best work. "The Dance of Death" goes even further into the shadow of mysticism. It is the work of a man growing old, tired of futile revolt, wistful almost for some shred of comfort to ease his anguish of spirit.

J. N.

## THE GLORY THAT WAS GREECE.\*

This survey of Hellenic culture and civilization by the late lecturer on history at Trinity College, Cambridge, is intended for the general reader unfamiliar with Greek and without time for delving into original studies of Greek archeology. It attempts, in reasonable compass, an outline history of that civilization we call Hellenic, its rise, ideals, progress, fall and influence on the world—all fully illustrated with drawings and half-tone plates (some in color).

The emphasis is naturally on the works of peace for, unlike the Romans, it was in their art and literature rather than in law and militarism that the Greeks left their race impress. The prehistoric "Minoan," "Mycenaean" or "Aegean" civilization, of which we have knowledge only through architectural remains and pictographic writing still undeciphered, is treated in considerable detail. Then follow in turn the Heroic or Homeric Age; what Mr. Stobart calls the "Transition Age"; the period of Greece at her flower; and then the long decline beginning with the invasion of Philip of Macedon and ending with the Roman conquest.

Mr. Stobart is catholic in his sympathy,

\* Plays. By August Strindberg. Introd. by Edw. Bjorkman. Scrib. \$1.20n.

\* The Glory That Was Greece. By J. C. Stobart. illus. 8vo. Lipp. \$7.50n.



afire for his subject, and continually aware of his reader—that is, he does not forget to be both lucid and interesting.

Justus Nye

#### THE BROWNING; THEIR LIFE AND ART.\*

The lives of the Brownings were so inextricably intertwined that Miss Whiting's idea of treating them together seems particularly happy. The first four chapters are devoted in alternation to the lives of Robert Browning and Elizabeth Barrett before their meeting. The similitude of the early tastes and ancestry of the two is striking. Both loved Greek; and read poetry at an early age; both considered it their calling almost from infancy; both were the children of literary men, for the elder Browning's love for books, and

passion for haunting the old bookstalls in London amounted almost to a mania, and the father of Elizabeth Barrett Browning was known through the Herefordshire countryside as a social reformer, "the friend of the unfriended poor." In short, Miss Whiting is happily insistent that the two poets were made for each other.

The subsequent married life of the Brownings is set forth sympathetically—Mrs. Browning enjoying the devotion of Florence, the quiet *villeggiaturas* with the Storrs in Sienna, these are typical of the phases touched on. Miss Whiting is fortunate in being able, through her acquaintance with Barrett Browning and others intimately connected with the family, to correct several popular fallacies.

Besides being fully illustrated, the frontispiece of Robert Browning is noteworthy—the volume reprints many extracts from the Brownings' correspondence and poetic works.

S. T.

\* The Brownings; Their Life and Art. By Lilian Whiting. 318p.illus.ports.8vo. Little, B. \$2.50n.



"FRENCH CHILDREN"—A DRAWING BY JEAN RAY

FROM "PEN, PENCIL AND CHALK" THE WINTER 1911-12 SPECIAL  
NUMBER OF "THE INTERNATIONAL STUDIO"

The John Lane Co.

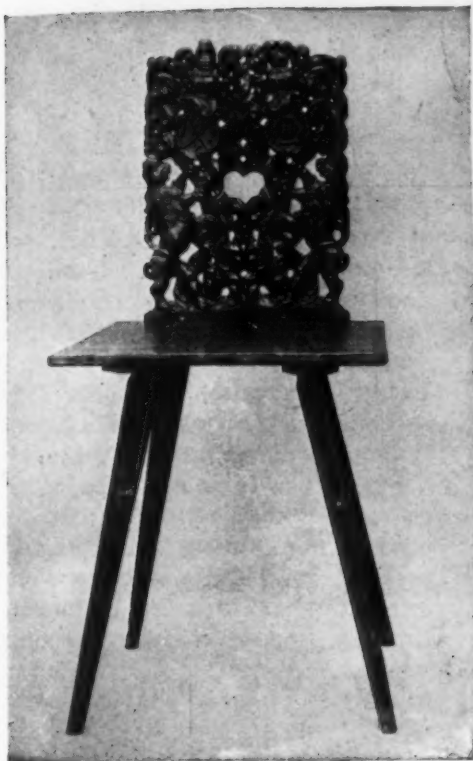
#### FURNITURE.\*

The industrious author—or rather compiler—of the present sumptuous volume has already written for us of "French and English Furniture" and "Dutch and Flemish Furniture." Here she essays a connected outline of the history and development of furniture from the days of the Egyptians' inlaid ivory, and the Romans with their tables of rare thyine wood that cost a million sesterces, to the present day.

Miss Singleton's multifarious books are chiefly quotation; but since she quotes wisely and never fails to give due credit, one can scarcely blame her for that. From her first chapter, "Styles and Schools," one realizes how closely furniture reflects the course of history. Egyptian, Greek, Roman, Byzantine, Romanesque, Gothic—each style marked an epoch. Beginning with the Renaissance the styles of furniture diverge on national lines or follow the impetus given by the patronage of a reigning monarch. So we have on the one hand an English, Flemish and Spanish Renaissance; on the other a Jacobean Period, a Queen Anne style, schools that we are pleased to call Louis XIII., Louis XIV., Louis XV., etc. In the eighteenth century arose a group of de-

\* Furniture. By Esther Singleton. 273p.187illus.8vo. Duffield. \$7.50n.





FRENCH CARVED CHAIR, LOUVRE  
FROM "FURNITURE" BY ESTHER SINGLETON  
Duffield & Co.

signers whose influence and significance was so great that they have given their own name to their modes—Adam, Heppelwhite, Chippendale and Sheraton.

Following comes a chapter devoted to the chest or dresser in all its numberless ramifications and forms—cupboard, sideboard, buffet, desk or bureau. Then, in order, Miss Singleton considers The Bed—perhaps the most interesting chapter of her book—Seats, the Table and Mirrors, Screens and Clocks. Iron bedsteads, we learn, for instance, so far from being new, date from the tenth century. The Greeks had four-posters; testers are mentioned in the Bible; and the Romans, as well as our eighteenth century forbears, knew the use of steps in climbing into bed. Perhaps our most significant modern development is the utter abolition of curtains, which for centuries played so large a part in bed furnishing; how our worthy ancestors hated air!

The illustrations, both plate and text, are uniformly excellent; indeed, are quite as valuable a part of the book as the text.

J. N.

#### TO-MORROW.\*

There is no deeper or more wonderful subject material for drama than that phase of human development we are pleased to call eugenics, the upbuilding of the race through better breeding. In "To-morrow," Mr. Mackaye takes up one of its negative phases, the

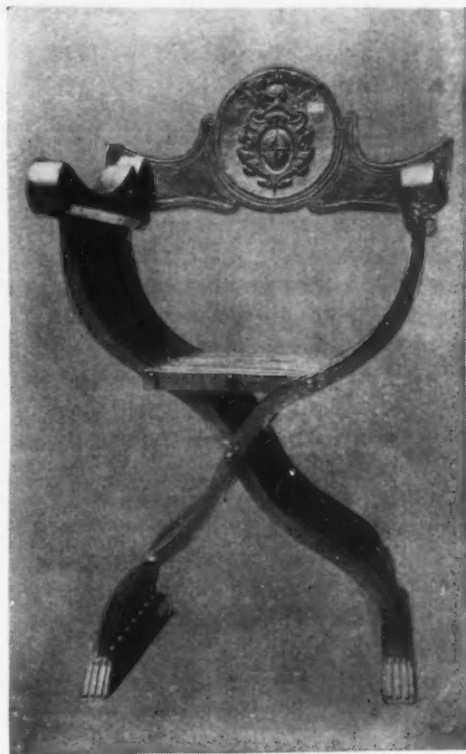
\* To-morrow; a play in three acts. By Percy Mackaye. 176p. 12mo. Stokes, \$1.25n.

suppression of unfit breeding; and if the negative side is less daring and more prosaic than the positive, it is also, to our still somewhat Philistine minds, less radical and more plausible.

"To-morrow," the coming age, is typified in Mana ("Mañana"—to-morrow), a splendid young California girl; just as Mrs. Henshawe and her son Julian stand for the day that is passing. The action takes place in the gardens of Peter Dale, Mana's father—a sort of Burbank—and on a cliff overlooking the sea nearby.

Julian himself bears a hereditary taint, of which his illegitimate child, Rosalie, born blind, is the living symbol. Yet, relying on his—"not one chance in a thousand"—he proposes to marry Mana. Old Peter, however, has bred Mana as he breeds his spineless cacti and his blue poppies; he has bred a fitting mate for her in Mark, his stalwart young, sun-browned assistant; he has taught both to be in human affairs as ruthless for the good of the race as he is ruthless to the million plants he destroys one season to get *one* plant *more* perfect for next season's breeding.

Mark, as impetuous with Julian as he would be with a rotten stalk in his garden, throws



ITALIAN FOLDING CHAIR, CLUNY MUSEUM  
FROM "FURNITURE" BY ESTHER SINGLETON  
Duffield & Co.

the latter over the cliff edge. Peter, more wise, more patient, leaves the choice to Mana. He says to her:

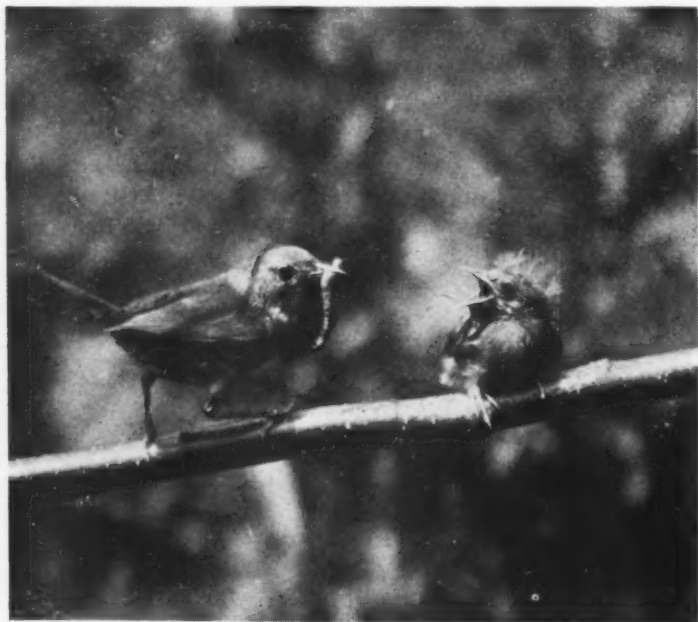
I said to myself, years ago: "Peter, you've got the chance. Mana, your girl, she's hardy stock but fine, and California's a rare raising ground. You raise up your girl for happiness—just joy, and clear thoughts, and love—not the old wrong things of the



past. Raise her up for "To-morrow." Well, my dear (he points at the flowers) I've done that for them, and succeeded. But you see how it is: to-morrow ain't here yet—for us.

MANA: Ah, but it will come! Don't say it won't! Don't deny yourself because of me.

PETER (ruminating): Oh, I guess it'll come—for all. The world's a bigger garden than mine, and it needs a bigger gardener. But the One I'm trying to learn from knows the business.



NORTHERN YELLOW-THROAT (FEMALE) ABOUT TO FEED YOUNG

FROM "THE SPORT OF BIRD STUDY" BY H. K. JOB

Outing Publishing Co.

One of the weaknesses of the play as a play is hinted at by the author in his preface: "Joy is not essentially less dramatic than sorrow," he says, "though undoubtedly it is more difficult to dramatize, because"—and his reason does not follow so clearly—"joy is experienced far less than pain by those vast numbers whom the drama must appeal to." Certainly the Aristotelian convention that every tragic situation must end in unsufferable gloom is becoming an outworn one. More fatal, probably, is the artificiality of Mr. Mackaye's dramatic construction. One may agree with him absolutely that "the thorough breeding of humanity is too vast a theme for the dictatorship of prejudice," and yet feel that in his constructed situation the creaking of his dramaturgic machinery rises too loud, and that the moral of his play becomes too obviously urgent.

Exceedingly interesting for all that.

Fremont Rider

#### THE LIFE OF FRANCISCO FERRER.\*

For a freedom-loving Anglo-Saxon to become somewhat a Ferrer partisan while engaged in an impartial investigation of the latter's career is really to be anticipated; but

\* The Life, Trial and Death of Francisco Ferrer. By Wm. Archer. 341p. illus. ports. 8vo. Moff., Y. \$3n.

Mr. Archer tries so hard to be fair that his bias is excusable.

Ferrer died a victim of religious bigotry and political stupidity—there is no doubt about that, though there may be a good deal as to the value or soundness of his schools and economic teaching—a phase of his life which Mr. Archer goes less thoroughly into. And if he does not emphatically condemn Ferrer's private immorality, at least he does not condone or glose it over; Ferrer's separation from his wife and subsequent relations with his mistress, Soledad Villafranca, are given place.

Ferrer was born in Olella, near Barcelona, of middle-class parents. As a young man (1885) he resigned his position as a railroad ticket collector, left Spain and connected himself with the Spanish Republican agitators, whose head, Ruiz Zorilla, was then in exile in Geneva. Having met a rich widow, Mme. Meunier, in Paris, he so interested her in his economic and educational propaganda that, when she died, some years later, she left him the means to carry out his plans.

If any country is poverty stricken for schools, for liberal education, it is Spain. Ferrer, in his youth, had had that brought keenly home to him. He returned to Spain an enthusiastic and undoubtedly a radical reformer, started a paper to propagate his views and schools to teach them. That sooner or later those views should bring him in conflict with the civil and ecclesiastical authorities was almost inevitable.

The Barcelona labor strikes and riots—in which Mr. Archer quite conclusively proves Ferrer had neither part nor knowledge—gave them their opportunity. Instead of tact and liberality, the authorities exercised a harshness and injustice that have made Ferrer a martyr to freedom, where they might, by clemency, have made him but an agitator. Mr. Archer finds no conspiracy against him, simply utter lack of fair play. Favorable evidence was ruled out, time for defence denied, witnesses for the defence spirited away, ancient rumors accepted as facts. The farce of a trial over, Ferrer was condemned. In his last letter to Soledad, whom he called his wife, he says:

But, you may say, do you never think of the death which the Prosecutor demanded for you and which your enemies desire? Not at all, my wife, not at all. Who could think of death in so much and so brilliant sunshine? Blessed by the sun that is the light of my chamber and you, too, Sol, who light up my soul and my conscience for the love of the truth and the desire of good with which it is filled. No, I have no time to think of death; I will think only of life, of the life we shall live anew when I have obtained justice.

These are not the words of a criminal.

Justus Nye



# THE MONTH'S NEW BOOKS

A classified and selected list of the new books of all publishers published or received by us February 3d to March 15th inclusive. The accompanying annotations are descriptive rather than critical, are intended to be unbiased, and are mainly informative of the scope and purpose of the book noted. If an entry is not annotated it means either that the Book Review has received no copy of the book for notice or that the publication is one of slight importance or limited appeal.

## Fiction

AMONG THE IDOLMAKERS. By Lawrence P. Jacks. 369p.12mo. Holt. \$1.35n.

Collection of narratives by author of "Mad shepherds." Contents: The castaway; Made out of nothing; Tragedy of Professor Denison: 1, Man to whom nothing happened; 2, Reformers' paradise—or what you will; 3, Weeds; Self-deceivers; Mary; "That sort of thing"; Psychologist among the saints; Helen Ramsden.

FRAN. By John Breckenridge Ellis. Illus.



FROM "BUTTERED SIDE DOWN"

BY EDNA FERBER, AUTHOR OF "DAWN O'HARA"

Frederick A. Stokes Co.

by W. B. King. 380p.12mo. Bobbs-M. \$1.25n.

Young girl arrives at night at the home of the man who is really her father, but who had not known of her existence. By the strength of her secret she forces him to take her into his household, where she undertakes to set right a situation which is very wrong indeed. Her success and her love story bring the tale to an end.

THE RETURN OF PIERRE. By Donal Hamilton Haines. Front. fr. painting by Edouard Detaille. 307p.12mo. Holt. \$1.25n.

Pierre, a country youth, is the central figure. He returns to Ardun, a frontier town, at the end of his three years' service in the army, to find that Marie Dugal, his sweetheart, has another lover, whom the old colonel, her father, encourages. This lover proves to be a German spy, the colonel allows him to escape, and is considered a traitor by his neighbors. Pierre goes to the war, is in Paris when the Germans enter, and then, honorably discharged, goes

back to Ardun, once more to find his long-delayed happiness.

HIDDEN HOUSE. By Amélie Rives. Front. by Gayle Porter Hoskins. 151p.12mo. Lipp. \$1.20n.

Story of dual personality. Young man goes to stay at Hidden House in the Virginia mountains, where live an old Scotchman and his two granddaughters, Moina and Robina. Marston falls in love with Moina and then she goes away, Robina coming in her place. The two girls are absolutely different: one strong, sweet and gentle, the other a mad, wild thing, full of charm and fire. Robina wins Marston's love and then he witnesses her transformation into Moina.

IN SEARCH OF ARCADY. By Nina Wilcox Putnam. Illus. by J. Scott Williams. 361p.12mo. Dou., P. \$1.20n.

The story of an earl who comes to America seeking to make a rich marriage. Barbara Chichester is picked out for him, but before he meets her he goes to the Berkshires to see a chum of his. During a walk his lordship comes upon a pedlar's wagon and a girl, and he forgets all about Miss Barbara Chichester. He finds himself deeply in love, and, although in Arcady, there are adventures. Miss Barbara Chichester and the pedlar girl turn out to be one and the same, and all ends happily.

RED EVE. By Sir Hy. Rider Haggard. Illus. [in col.] by A. C. Michael. 351p.12mo. Dou., P. \$1.20n.

Medieval story of Murgh, a seer of the Far East, who, by a mysterious power, spreads pestilence and death on his travels through the West. He is on the side of two unfortunate lovers, "Red Eve" and Hugh de Cressis, and through his protection their love reaches a happy ending after the adventures and bloodshed necessary to complete a story of action.

BETTY MOORE'S JOURNAL. By Mabel D. Carry. 183p.12mo. Rand, McN. \$1n.

Betty, a light-hearted English girl, marries an American when only nineteen. The man has fine possibilities, but for some years he lets the lower side of his nature have free play. The culmination is reached when he runs over their little son while driving his car when intoxicated. While the child is fighting his painful way to health the father learns his life's lesson, and he and Betty find a way to live happily.

THE PLAIN PATH. By Frances N. S. Allen. 344p.12mo. H. Mif. \$1.30n.

Heroine is the daughter of an American woman and a German professor, a Monist. Both parents are dead, but the father had arranged to have his daughter brought up an agnostic, and to be surrounded by beauty and joy. She comes to America to study for a year in a woman's college and it is here that most of the story is enacted. The influence of her early training struggling against the steadfast faith and trust of her dearest friend and the man she loves plunge Margot into a storm of emotion and doubt, from which she emerges with a belief in God.

THE LONE ADVENTURE. By Halliwell Sutcliffe. 403p.8vo. Doran. \$1.35n.

Story of Lancastershire uprising in favor of bonnie Prince Charlie. Rupert, the hero, is a weakling in body, with a soldier's heart. When Lancaster rides



out to join the Highlanders, he is left at home with the women, and then comes his chance. His house is besieged, he defends it with only two men to help him, rides north, meets the Prince, fights for him, helps him to escape, and then marries the girl he has always loved, having proved himself as brave as any and as much a man.

**THE ONE AND THE OTHER.** By F. Hewes Lancaster. 217p. 16mo. *Small, M.* \$1n.

L'Un and L'Autre are twins, who live on a Louisiana bayou. L'Un has always led in mischief. When they are twelve their father dies, and the impish boy has to shoulder the responsibility of a large family, with only an unstocked farm as a means of livelihood. How he meets his difficulties, his quaint shrewdness, and final success make an interesting story.

**FATHERS OF MEN.** By Ernest W. Hornung. 375p. 12n-o. *Scrib.* \$1.30n.

Story of English public school life. Jan Rutter, the hero, has been brought up in the stable yards, his father having been a groom with whom a lady eloped. His development among the other boys, helped by a wise housemaster, his apparent dishonesty when trying to shield a friend, and his finally finding himself, make an interesting story and study of English boy life.

**THE DRUNKARD.** By "Guy Thorne." 482p. 12mo. *St. & W.* \$1.35n.

Reviewed elsewhere.

**THE BUTTERFLY HOUSE.** By Mary E. Wilkins Freeman. Illus. by Paul Julien Meylan. 292p. 12mo. *Dodd, M.* \$1.20n.

Life in Fairbridge, a suburban community, is here depicted. A lady, who is, so to speak, mired there, stuck in its pettiness and inactivities, tries to do something really worth while, with unexpected and awful results. A woman's club astonished, a pair of lovers made unhappy, a literary reputation obscured and another acquired, are some of the things resulting from her efforts.

**JOHN RAWN, PROMINENT CITIZEN.** By Emerson Hough. Illus. by M. Leone Bracker. 385p. 12mo. *Bobbs-M.* \$1.25n.

Reviewed elsewhere.

**THE CHALICE OF COURAGE; a romance of Colorado.** By Cyrus Townsend Brady. Illus. by Harrison Fisher and J. N. Marchand. 382p. 12mo. *Dodd, M.* \$1.30n.

Enid Maitland, an Eastern girl, gets separated from the rest of her party during a cloudburst on a Colorado mountain. She is rescued by a man who carries her to his hut, where they are snowed in for six weeks. How he comes to be there, what his tragic secret is, and how the girl holds the key to the secret but cannot reveal it, make up the rest of the story.

**ZULEIKA DOBSON; OR, AN OXFORD LOVE STORY.** By Max Beerbohm. 358p. 12mo. *Lane.* \$1.30n.

Humorous tale of Zuleika Dobson, an enchanting conjurer. She visits her grandfather, warden of Judas College, Oxford, and every single one of the undergraduates promptly falls in love with her. None being successful in winning her heart, with common consent they all commit suicide upon the same day, except one who is afraid. We leave the fair Zuleika packing her trunks for Cambridge.

**TO M. L. G; OR, HE WHO PASSED.** 338p. 12mo. *Stokes.* \$1.25n.

Reviewed elsewhere.

**GREYFRIARS BOBBY.** By Eleanor Atkinson. 291p. 12mo. *Harp.* \$1.20n.

Story of the famous Skye terrier known as Greyfriars Bobby, because after his master, an old shepherd died and was buried in Greyfriars churchyard, Edinburgh, the little dog slept every night on his

grave and could not be driven off. Baroness Burdett-Coutts had a fountain put up to the dog's memory.

**THE GUARDIAN.** By Fred. Orin Bartlett. Illus. by N. C. Wyeth. 470p. 12mo. *Small, M.* \$1.35n.

By author of "Prodigal pro tem." Scene is laid in Maine woods. Gene and Nat Page both love the same girl, Julia Moulton, whose imagination has been fired by Gene's tales of what he will do when he goes to sea. The night before he starts for a trip to Rio they become engaged, Gene insisting that it must be a secret. Instead of sailing he stays in the city, marries another woman, deserts her, and returning home marries Julie. Nat tries to make a man of his brother, and the rest of the book tells of his failure and how his own happiness was finally attained.

**THE WOMAN FROM WOLVERTON; a story of Washington life.** By Isabel Gordon Curtis. 342p. 12mo. *Cent.* \$1.25n.

Homely chronicle of the wife and mother, whose husband is elected to Congress from a far-western State. In humorous and picturesque fashion she sets forth, day by day, the family experiences, the bidding good-bye to the home folks, the little adventures of the trip East, the search for the new home in Washington, the bewildering variety and strangeness of the new life, its social problems, its snubs and little triumphs, the political fights in which she helps her husband with her moral strength and common sense.

**SISTER CARRIE.** By Thdr. Dreiser. 557p. 12mo. *Harp.* \$1.35n.

A new edition of this great novel, formerly published by B. W. Dodge & Company, but for some years out of print.

**BOUGHT AND PAID FOR.** By Arth. Hornblow: from the play of George Broadhurst. Illus. from scenes in play. 339p. 12mo. *Dill.* \$1.25n.

Robert Stafford, millionaire, marries Virginia Blaine, a poor telephone girl. Neither loves the other at first, but affection soon springs up, and all is well until Stafford repeatedly comes home intoxicated and insists that his wife submit to his caresses because he has bought and paid for her. She leaves him, refusing to return until he gives up drink. After a tragic three months they are reunited with their happiness on a firm foundation.

**FROM THE CAR BEHIND.** By Eleanor M. Ingram. Illus. in col. by Jas. Montgomery Flagg. 306p. 12mo. *Lipp.* \$1.25n.

Allan Gerard, automobile manufacturer and racer, is hit by a wrench thrown from a car racing behind him, is stunned, loses control of the car and badly hurt in the wreck. Every one supposes that young Corrie Rose hurled the wrench. He takes the blame, and, what hurts more, the contempt of his father. After a year, during which Gerard and Corrie work together, the affair is cleared up and all ends happily. Love story adds to interest, as do several exciting races.

**THE MYSTERY OF MARY.** By Grace Livingston Lutz. Illus. by Anna W. Speakman. 202p. 12mo. *Lipp.* \$1n.

Hero, to save time, walks along the railroad track after alighting at the station. He is overtaken by a lovely girl, hatless and coatless, who asks his protection from mysterious pursuers and a threatened evil she refuses to explain. Dunham befriends her, gives her money and sees her off to Chicago without learning anything except that her name is Mary. Her further adventures, what the mystery was and how Dunham finds her again make up the story.

**THE FIGHTING DOCTOR.** By Helen R. Martin. 242p. 16mo. *Cent.* \$1n.

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Auth. is prof. of geology at Oxford. Prehistoric archaeology, as it reveals facts concerning the hunting races, is the subject of this book. *Contents:* Great ice age; Antiquity of man; Eoliths; Extinct hunters; The Tasmanians; Most ancient hunters; Middle paleolithic; Australian aborigines; Aurignacian age; Bushmen; Solutrian age; Magdalenian man; Eskimo; Azilians; Chronology. There are many illustrations, showing various excavated objects.

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